

INTERESTING PHOTOGRAPHS OF SOCIETY FOLK AT BRYN MAWR HORSE SHOW



MRS. WILLIAM J. CLOTHIER and her daughter Anita at the show. Insert—MISS CECILY B. BARNES, daughter of John H. Barnes, who sold vaudeville tickets.



Latest fashions in riding habits added a picturesque touch to the carnival.



MISS KATHERINE DONNER, daughter of Mr. and Mrs. W. H. Donner, of Philadelphia.



MISS ANNA CASE, who will sing in the Capital this season as one of the stars of T. Arthur Smith's Ten-Star Series.



MRS. C. D. COVERDALE and her baby Carlotta, who won the baby show prize. Insert—MISS EUGENIA K. CASSATT, daughter of Mrs. J. Gardner Cassatt.

Society

CONTINUED FROM PAGE FOUR.

MRS. EDWARD STAFFORD, formerly Miss Marie Peary, whose marriage to Capt. Stafford was an important social event of yesterday. The wedding was a general calling together of the service folk still remaining in the Capital.



ed to Washington after some months spent in Fort Belvoir, Va.

Mrs. Israel and daughter, Miss Bertha Israel, of Reading, Pa., are the house guests of Mr. and Mrs. David Baer.

Mr. and Mrs. I. May, of Chicago, are spending some time at the Raleigh Hotel.

Mr. and Mrs. P. Arnold have returned to their home in Philadelphia after a short stay in the city. They came to attend the Glaser-Kaufman nuptials.

Mrs. Göttinger, of Wilson, N. C., is the house guest of Mrs. Rosenthal, of Thirteenth street northwest.

Miss Hermoine Bennet has returned

to her home in Norfolk, Va., after a visit to Miss Helen Fischer.

Miss F. Herzog, of Cincinnati, is the guest of Mrs. G. Louis.

Mrs. L. Stiefel is located in her new apartment at the Roydon, 1619 R street northwest.

Mr. Edwin Rich has returned to his home in Schenectady, N. Y., after spending some time in the city.

Mr. and Mrs. J. Strassburger have returned to town from Atlantic City, where they spent some time.

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of the United States into the war. Every American was greeted by friend and stranger alike, and the members of Mr. Waldron's company were cheered and showered with flowers during several performances.

Diantha Pattison, who interrupted her stage activities to accompany her husband to the front in France, is now more than duplicating her New York successes in "Our Betters," which is having a remarkable run in Chicago.

Just another actress, already a favorite in New York, whom Chicago has acclaimed with equal enthusiasm, is Sydney Shields, whose distinct personal hit is one of the features of "Parlor, Bedroom and Bath" in the Windy City.

"Seven Days Leave," the Frohman play, in which Ann Andrews, who attained stardom last season in "Niu," has the leading feminine role, is slated for early New York production.

Pauline Seymour, remembered by players for her excellent work in "The Chorus Lady" and "Paid in Full," is soon to appear in her own drama, "Amanda," a stage version of Marie Van Vorst's book of the same name.

Jeanne Eagles, at last having the opportunity for which, in spite of her youth, she says she has been longing for years and years—she is now Mrs. Reynolds in George Arlson's "Hamilton" at the Knickerbocker—need never fear that purely ingenuit roles will be her lot again. She has graduated into the ranks of actresses to be seriously considered.

In one of the leading parts in "Miscellaneous," now at the New Broadhurst Theater, Maclyn Arbuckle is lending his weight to the "Shaw tradition." He is as fine a Tarleton as ever manufactured underwear in G. B. S.'s play.

John and Lionel Barrymore and Constance Collier, in "Peter Ibbetson," the charming play in which one is told how important it is to dream true, have played over 100 times at the Republic Theater.

George W. Wilson, the venerable Shakespearean actor, who played Tom in the "Willow Tree," one of the few remaining Shakespearean stars of the "old school," he shared leading roles with the late Frederick Warde for many years. When Warde retired, Mr. Wilson succeeded him and starred in all the famous "Sunbonnet Sue" songs, some years ago, and was with Lew Fields in "Summer Widowers" and Clifton Crawford in "My Best Girl." But the "drummer" called so long and loud that Miss Wade deserted the girl and song shows to become a dramatic actress. Last season she was leading lady with "The Natural Law," in which she scored a big personal hit.

In spite of her evident partiality to consonants, Gladys Wynne, who is to have a leading part in Lester Lonergan's production of Henry Batallie's "The Trenches," is not a native of Wales. She was a Washington Square player last year.

Robert Edeson's Apache playlet, "Flying Arrow," made an instant hit at the Palace Theater and is going out over the Keith Circuit amid happy auguries.

Bert Lyttel and, incidentally, "Mary's Ankle," in which he is leading man, have moved over to the Thirty-ninth Street Theater, successfully taking all their popularity with them. Thus is the young actor given the opportunity to appear at two leading theaters during his first season in the city.

Winthrop Ames has entered the season's theatrical lists via the Bijou Theater with a William Hurlbut comedy, entitled "Saturday to Monday," which promises to endure much longer than from Monday to Saturday.

Fanny Hurst and Harriet Ford have collaborated to take Florence Nash out of the subway stage parts to which she seemed permanently condemned. Now she is demonstrating a surprising versatility in "The Land of the Free," a play treating of Russian emigrant life, at the Forty-eighth Street Theater.

The creaky floor of the Comedy Theater is again in full cry under the weight of the audiences that are attending the Washington Square Players' first offering of the season in which "The Family Exit" is located on Ellis Island.

MISS ANNA CASE, who will sing in the Capital this season as one of the stars of T. Arthur Smith's Ten-Star Series.



Marion Davies, Author and Actress
By THE MATINEE GIRL.

"No, I am not a playwright, nor an actor, nor anything that the public should be unusually interested in, except that I am an 'experimenter' in motion pictures," said the modest and beautiful Marion Davies to me when I asked her about her venture from musical comedy into the photo drama. "But this is not quite right, Miss Davies," I replied, "for you did write 'Runaway Romany' for your motion picture debut, and I am told that it is a very powerful and beautiful story. And your friends say that you have written other little stories and fashioned verses of no mean merit."

"Why, yes," admitted the young star, "I have written little stories and verses from time to time, but only for my own pleasure and never anything that I thought good enough to send back to American audiences. When I was very young—"

I could not help but interrupt to say "But you are only 19 now, so what do you mean by 'very young'?"

"Oh, I mean, I was 16, which seems such a long time because of all the experience I have had since then in the 'Follies' and 'Oh, Boy,' and other successful stage productions. When I was sixteen I did write verses that flattered friends."

They were bold enough to say were good, except that they thought I was too sentimental and thoughtful, traits which are really contrary to my real nature."

Cooper McGree and Irvin S. Cobb, which is the leading attraction at Moore's Strand Theater for the entire week beginning today, Goldwyn has brought back to American audiences the international favorite and famed beauty, Maxine Elliott, who is making her first appearance as a screen star.

Maxine Elliott has not been seen on the stage in several years, having been occupied by war relief work in Europe. In resuming dramatic work as a star motion picture actress she has been appropriately equipped with a role which makes demands upon her emotional talents. In emotional possibilities she surpasses anything she has hitherto attempted.

"Fighting Odds" tells a story of big business ventures in the automobile industry. Miss Elliott is seen as the wife of a millionaire manufacturer, a beautiful and loyal woman who by her wit and her loveliness, brings his powerful enemies to account. John W. Blake (played by Charles Dalton) eventually has him sent to prison. Mrs. Copley (Maxine Elliott) contrives to trap the unscrupulous Blake, who is the head financial forces. Through her beauty she wins his confidence under an assumed name, and finally is able to get the evidence necessary to convict him and free her husband.

The program is supplemented by interesting news and educational films and laughable comedies. Specially arranged musical selections will be rendered by the Strand Symphony Orchestra.

Casino—"Enlighten Thy Daughter." Ministers of all shades of religious belief, physicians of every school of medical practice, and thousands upon thousands of non-professional people who crowded the Park Theater in New York during its four weeks' run, have united in praise of the great seven-reel Ivan feature, "Enlighten Thy Daughter," which is coming to the Casino Theater on next Wednesday for a run of eleven days. The play was the sensation of motion pictures in New York during its stay of a month at the Park, and the demand for admission was so great that, for the first time in the history of the business police reserves had to be called out to keep the anxious crowds in check. The play, which in itself is big enough and stirring enough to attract more than ordinary attention, gains added weight from the excellent selection and balancing of the cast which in-

New York Dramatic Letter

By CHARLES EMERSON COOK.

New York, Oct. 6.—In a week overcrowded with new productions three achieved positive success, three met with sufficient favor to carry them into moderate runs and one was so ridiculously crude and preposterous as to carry the smile of pity rather than the shaft of scorn.

Two weeks' honors, however, belonged unquestionably to Klaw and Erlanger, who started brilliantly on Monday with most beautiful and diverting production of a new musical play, "The Riviera Girl." It is well known among all who have followed the producing work of this firm that the guiding and creative genius is Mr. Erlanger. Just as Belasco excels in straight dramatic production so does Erlanger rank as the peer among producers of the higher class of musical plays. To his work he brings the fine feelings of the true artist, and in the last ten years no one man has so earned the gratitude of the playing public. In "The Riviera Girl," however, Erlanger seems to have surpassed himself. Imagine the charm and richness of "Miss Springtime," the Klaw and Erlanger production of last year; or "The Pink Lady," or "Oh, Delphine," or any of the others of the long list. Not one, nor all, can challenge "The Riviera Girl," which, in the wondrous beauty of its Urban scenery and the richness of its costumes—fabrics which cost a king's ransom and which used to faultless taste—excels anything ever shown on the American stage. While the book and lyrics by Guy Bolton and P. G. Wodehouse leave something to be desired, any shortcomings are more than balanced by the bright, tunefully captivating score of Emmerich Kalman. The cast, too, is exceptional. Wilda Bennett endows the title part with her rare vocal gifts and radiant beauty. Juliette Day seasoned her humor and charm with just a dash of her characteristic paprika; while Sam Hardy scored heavily in the leading comedy role. Other successes were won by Marjorie Bentley, Carl Gantvoort, Louis Cassavani, J. Clarence Harvey and others of a well-balanced company.

On Tuesday, Klaw and Erlanger were again to the front with a successful production of "Here Comes the Bride," a new comedy by Max Martin and Roy Kneass, given at the George M. Cohan Theater. This diverting play is of the type made familiar in the recent farces by Margaret

Cludes such sterling screen favorites as Frank Sheridan, Arthur Donaldson, Katharine Keeler, Zena Keefe, Rube de Remer, James Morrison, with others of great merit, but lesser fame. The title "Enlighten Thy Daughter" is the keynote of the production, and the theme on which it is based is worked out in a manner which carries to every parent who sees it a never-to-be-forgotten lesson. Ignorance of the snares, pitfalls and dangers which beset the paths of young girls just budding into womanhood is shown to be inexcusable, and the result of that ignorance is shown in a way which compels attention and condemnation from every one.

"Enlighten Thy Daughter" is one of the very few plays which it is really the duty of every parent to see and heed, and the management of the Casino Theater has acted wisely in obtaining it for presentation here.

It would be turning from sublime to ridiculous with too severe a jolt were we to waste space with ink on a melo-drama called "Branded," written produced and misdirected by Oliver D. Bailey at the Fulton Theater. It is described on its program as a study in heredity. It is more obviously a study of Bailey, who could hardly be forgiven for disclosing his Michi-

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Major and Avery Hopwood—nicely naughty and naughtily nice—with nothing in the entire play half as shocking as its title. It was capably acted by Otto Kruger, Francine Larrimore, George Parsons, Maude Eburne and others, and was staged cleverly by Edgar MacGregor.

To make the week one of good measure for Klaw and Erlanger, Miss Laurette Taylor, at the Liberty Theater resumed her interrupted run of "Out There," a tragic-comedy of the war written by J. Hartley Manners, and played for several months at the Globe Theater last season. This play has undergone one slight change during its summer recess. Instead of the appeal for recruits in the last act, Mr. Manners has written an attack on the mischievous efforts of Pacifists in the allied countries, and has moved the time forward in the last act to the present year. This change is much more effective, because of its timeliness, and there can be no question of the great service both Miss Taylor and Mr. Manners, through the medium of this patriotic play, will render the country in our present crisis.

"Mother Carey's Chickens," produced by John Cort, at his own theater in Forty-eighth street, was another offering of Tuesday, and here again was recorded a success. As a contrast to the raciness of much of the drama now offered for our amusement, this quaint idyllic comedy, adapted by Rachel Crothers from the story by Kate Douglas Wiggin, cannot fail to gratify a public somewhat satiated with dramatic caivars. It is good to come back, now and again, to simple, wholesome fare and this "Mother Carey's Chickens" offers in abundance. The sweet little play depicts the soul; its pretty story carries deep into the heart through its natural rural characters, delightfully played by Edith Taliaferro and a company of general excellence.

Of Thursday's play, George Bernard Shaw's "Misalliance," which opened the Broadhurst Theater and was produced by William Faversham, one may not write in a single paragraph. This production is of such importance, and was received with such favor, that it will be considered at length in some future letter. For purposes of record, however, it must be stated that Mr. Faversham, while not appearing in this play, has given the stage of the year one of its most notable offerings, re-enforcing the sparkle and wit of the Shaw text by Maclyn Arbuckle. This brilliant actor has never been seen to such good advantage.

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